

1277. D-1



*With Sent Feb. 6/73*



Guthrie.

*Philadelphia,*

*Published by J.E. WINNER 545 N. Eighth St.*

*Entered according to Act of Congress in the Year 1872 by J.E. Winner in the Office of the Librarian of Congress at Washington.*



# C. J. WHITNEY & CO'S

## Bulletin of New & Popular Music

Those marked with a star (\*) are elegantly illustrated. The Letters indicate the key, and the Figures associated with the same its character as to degree of difficulty. No. 1, easy for beginners; No. 2, a little more difficult, and so on to No. 7, being very difficult.

### VOCAL.

- Loved Ones are Waiting for Me.* Ab 2. Song and Chorus. 30  
*Miney.* ..... 30  
 A sweet, simple melody, and easy accompaniment, set to words embodying a sentiment destined to find a vibrating chord in the heart of many a wanderer from his home and loved ones there.
- Our Old Clock.* Song and Chorus. C 2. McChesney. .... 40  
 A beautiful song, easily performed. The parts in chorus at variance, susceptible of pleasing effects correctly rendered.
- Jennie McNeil.* Song. F 3. Coffinberry. .... 30  
 A pretty Scotch song—sextuple movement, equal notes—sprightly and graceful, with easy accompaniment.
- If We Only Had the Money.* Song and Chorus. Eb 2. Macy. 30  
 An easy song, of comic character, destined to be popular.
- Bear Ye Brethren.* Sacred Quartette arranged from "Halleluiahs." Eb 4. L'ace. .... 60
- Jerusalem the Golden.* C 4. Arranged by Smith. .... 40  
*How Dear is the Thought.* D 3. Hewitt. .... 50  
*As Pious the Heart.* Eb 4. Arranged by Smith. .... 40  
*Safely Now the Light of Day.* F 4. Pesse. .... 35  
*Thy Will Be Done.* Eb 3. Levering. .... 25  
*Hymn of Praise.* A 3. Lockwood. .... 30  
*From Out the Darkness.* Bb 3. McChesney. .... 40
- The above eight pieces of sacred music we have grouped together, not only for their intrinsic merits, but because they are peculiarly adapted to the wants of the churches where music is rendered as Quartette or Chorus. They embrace a variety of sentiment, appropriate as opening or closing pieces in worship, and will be found to compare favorably with the most popular of this character, and hence may be confidently recommended.
- Little Rosebud.* Song and Chorus. Finney. G 2. .... 30  
 A beautiful song, easily sung, because of its melodic simplicity—with a chorus, the parts at variance in movement; destined to become very popular on a count of the pleasing effects arising from this source.
- Beyond the Golden Door.* Song and Chorus. Crandall. Bb 2. .... 30  
 A most charming song, by the favorite author of "Angel Music," "Whisper, Sister, Whisper." "Come out in the Starlight," etc. We shade nothing from those when we say "Beyond the Golden Door" is to eclipse in circulation either of the above named, and therefore we highly recommend it for its excellence and beauty in all respects.
- It Might Have Been.* Song and Chorus. Finney. Bb 2. .... 30  
 Another truly beautiful song, with just such melody as any one acquainted with Mr. Finney's style would expect, and a song that all will delight in singing at home and abroad. Every one should have a copy.
- The Sky Little Maiden of Sweet Seventeen.* Sherwood. Ab 3. 40  
 A nice, sparkling melody, with words exceedingly funny—capital to laugh over or dispel the dumps; good to have round the house. Buy it and see.
- Bear Ye Brethren.* Eb 6. Quartette. Pesse. .... 50  
 A charming arrangement of an air from "Halleluiahs," opening with a soprano solo, the theme repeated as a duett by tenor and soprano, followed by a quartette.
- Hymn, "Safely Now the Light of Day."* F 4. Pesse. .... 35  
 Among the many meritorious arrangements of this well-known hymn, this, by Mr. Pesse, is destined to become a favorite.
- Over and Over Again.* F 2. Ballad. Herrick. .... 30

- My Darling's Little Shoes.* Eb 2. Song and Chorus. Towne. 35  
*Come Out in the Starlight.* Eb 3. Serenade. Crandall. .... 35  
 A really enjoyable melody, easy and flowing in movement, with simple but very effective accompaniment.
- Love's Forgetfulness.* G 2. Ballad. Clark. .... 30  
*There's Some One at the Door.* Bb 2. Song and Chorus. Linwood. .... 30  
*The Old Rustic Porch.* F 2. Song and Chorus. Linwood. 30
- All of the above are songs, pleasing, within the ability of the most modest performer, and calculated to give peculiar satisfaction, as home songs—around the fireside.
- Les Treizains.* Db. 2. Song and Chorus. .... 30  
*Spirit of Light, Love and Beauty.* Eb. Duett and Chorus. 30  
 These two pretty compositions, by Whiting, will be found very desirable arbor songs, full of melody and not difficult.
- Somebody's Darling is Slumbering Here.* Ab 3. Song and Chorus. Moore. .... 30  
*I Have Found Thee but Too Late.* C 2. Ballad. Cox. .... 30  
*Kitty Clare.* Bb 2. Song and Chorus. .... 30  
*I'm Lonely Since We Parted.* Eb 2. Song and Chorus. 30  
 Both the above compositions, by Crandall, can be made available by every musician of ordinary ability; they are simple and quite pretty.
- I am Coming Home, Dear Sister.* D 2. Song and Chorus. Mueller. .... 35  
 A very attractive melody, with good chorus.
- We have Laid Her in the Garden.* Ab 2. Song and Chorus. Munsey. .... 35  
 A plaintive little gem, whose echoes find a sad response in the hearts of many a family.

### INSTRUMENTAL.

- In Remembrance.* Mazourka Elegante. Db 4. Fairbanks. 40  
 A brilliant composition of a high order of music, excellent for practice in the remote keys Db and Gb, requiring quite a good degree of execution.
- The Adalton Waltz.* Eb 3. Palmer. .... 40  
 Good, containing both single and double notes for right and left hand.
- The Star of Hope.* Mazourka. Ab 2. Trux. .... 35  
 An easy movement, mostly in single notes and thirds—no runs.
- Haben Sie Polk.* F 2. Simonds. .... 35  
*Oak Leaves Waltz.* C 2. Simonds. .... 30  
 Two teaching pieces—easy, pleasing and already having a good sale.
- On the Beautiful Blue Danube Waltzes.* Strauss. .... 75  
*One Thousand Nights' Waltzes.* Strauss. .... 75  
*Song of the Rain.* Polka Brillante. Eb 3. Hewitt. .... 45  
 A fantastic little gem, possessed of more than ordinary merit.
- Young and Loyal March.* C 3. Metz. .... 40  
 An excellent teaching piece, carefully fingered.
- Who Cares Galop.* D 2. Metz. .... 40  
 A lively, rollicking melody, rightly named; also a good piece for young players.
- Sparkling Gem Waltz.* F 2. Roberts. .... 35  
*Water Galop.* D 3. .... 50  
*Val de Fantastique.* G 3. .... 40  
*Prairie Flower Polka.* F 2. .... 35  
 The above four, by the popular composers Moelling and Reinert, are just finding their way to the pianos of our young players.
- Grande Valse de Concert.* D 4. Moelling. .... 60  
*Tarantelle.* Ab 4. Moelling. .... 50  
*Radiant Polka.* Eb 3. McChesney. .... 30  
*Yankee Notions* Bb 3. Grand Waltz. Mueller. .... 50

All of the above Music mailed on receipt of price, by

**C. J. WHITNEY & CO.,**  
 DETROIT, Mich.

## EUTERPE SCHOTTISCH.

RUDOLPH PABST.

*PIANO.*

*p*

*f*

*TRIO.*

*p*

*8va loco.*

*8va loco.*

J.E.W.202.4.

Entered according to act of Congress in the year 1873, by J.E.WINNER, in the office of the Librarian of Congress, at Washington.

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The right hand (treble clef) plays intricate, rapid arpeggiated figures, while the left hand (bass clef) provides a harmonic foundation with block chords and moving bass lines. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the phrasing.

- System 1:** Features a *8va* (octave) marking with a dashed line and a *loco.* (loco) marking. The right hand has a series of ascending and descending arpeggios.
- System 2:** Includes a forte (*f*) dynamic marking. The right hand continues with arpeggiated patterns, and the left hand has a series of chords.
- System 3:** Continues the arpeggiated patterns in the right hand and chordal accompaniment in the left hand.
- System 4:** Features a piano (*p*) dynamic marking and an accent (>) over a chord. It also includes *8va* and *loco.* markings. The right hand has a mix of arpeggios and chords.
- System 5:** The final system, continuing the arpeggiated patterns and chordal accompaniment.

